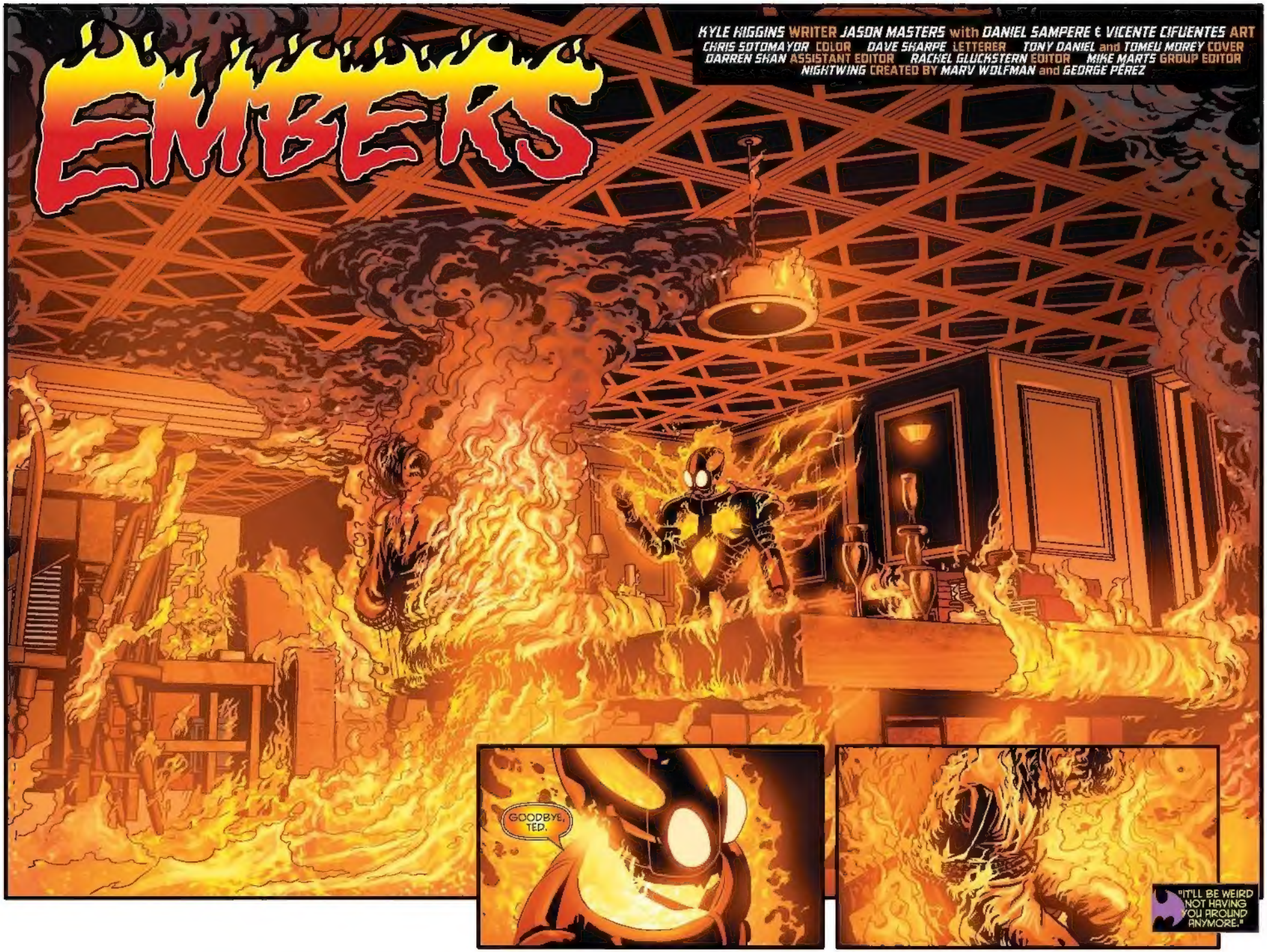
ANNUAL
DC COMICS™
#1
NIGHTWING™
THE NEW 52!
BATGIRL
WANTED!
TIE-IN
KYLE HIGGINS
JASON MASTERS
DANIEL SAMPERE
VICENTE CIFUENTES
RATED T TEEN
DEC 2013
DCCOMICS.COM

GOTHAM CITY.
TED CARSON'S APARTMENT.
NOTHING ABOUT THIS IS IDEAL, I KNOW.
BUT FOR WHAT IT'S WORTH...
...I WISH YOU HADN'T FORCED ME TO BEAT YOU.
IT WOULD HAVE BEEN BETTER IF YOU COULD SMELL THE GASOLINE. I THINK YOU WOULD HAVE LIKED THAT.
MMHM! MHMM!
I'M SORRY... BUT THIS IS PERSONAL.


EMBERS
KYLE HIGGINS WRITER JASON MASTERS with DANIEL SAMPERE & VICENTE CIFUENTES ART
CHRIS SOTOMAYOR COLOR DAVE SHARPE LETTERER TONY DANIEL and TOMEU MOREY COVER
DARREN SHAN ASSISTANT EDITOR RACHEL GLUCKSTERN EDITOR MIKE MARTS GROUP EDITOR
NIGHTWING CREATED BY MARV WOLFMAN and GEORGE PÉREZ
GOODBYE, TED.
"IT'LL BE WEIRD NOT HAVING YOU AROUND ANYMORE."

OLD GOTHAM.
DICK GRAYSON'S SOON-TO-BE-FORMER LOFT
IT'S GOTHAM, BARBARA. I'LL ALWAYS HAVE A CONNECTION.
BUT YOU'D RATHER LIVE IN A PLACE WHERE EVERYONE TALKS LIKE THEY HAVE A SINUS INFECTION.
THAT'S A STEREOTYPE.
I KNOW.
CHICAGO COULD GET CRAZY AGAIN REAL FAST.
AND I'D BE LYING IF I SAID A CHANGE OF SCENERY WASN'T ATTRACTIVE.
I GET IT, DICK. I MEAN, WITH THE CIRCUS, THE OWLS, ZUCCO...
...YOU'RE KIND OF THE "KING OF THE PAST CIRCLING BACK" LATELY.
YEAH...

WHAT IS IT?
THAT'S--
YEAH.
FROM THE FIRST TIME WE--
YEAH.
I REMEMBER TAKING THIS.
I'M SURPRISED YOU STILL *HAVE* IT.
HEY, KING OF THE PAST, REMEMBER?

NOT LIKE IT'S BEEN THAT LONG, BUT...THINGS USED TO BE EASIER, DIDN'T THEY?

YOU SURE WE DON'T JUST REMEMBER 'EM THAT WAY?

MY BROTHER'S DEAD, BATGIRL'S WANTED FOR MURDER, MY DAD PUT MY BOY-FRIEND IN A COMA...
...I DON'T... I DON'T KNOW WHAT'S GOING TO HAPPEN TO HIM.

I'M SORRY, BABS. REALLY. I WASN'T SURE HOW TO BRING UP RICKY, IF THERE'S ANYTHING I CAN DO...JUST TELL ME.
THAT MEANS A LOT. THANKS.
OF COURSE.

DO YOU EVER... THINK ABOUT WHAT THINGS MIGHT'VE BEEN LIKE FOR US? IF, YOU KNOW, THE TIMING DIDN'T AWAYS SUCK?
SOMETIMES. YEAH.

I MEAN, COME ON. THE TIMING FOR US *ALWAYS*--

I TALKED TO ALFRED EARLIER--BRUCE IS OUT OF *TOWN.*
WE SHOULD *ANSWER* IT.
YOU MEAN *YOU* SHOULD.

REALLY? YOU'RE GONNA MAKE ME WORK THIS BY MYSELF?
G.C.P.D. IS THE *LAST* THING I WANT TO DEAL WITH RIGHT NOW.
I DON'T KNOW WHY YOU'RE THAT EAGER TO HELP BRUCE, ANYWAY.

THE SIGNAL'S BIGGER THAN ME AND BRUCE. OR ANY OF US AND BRUCE.
BESIDES, YOU SAID IT YOURSELF. WHO KNOWS THE NEXT TIME WE'LL SEE EACH OTHER?
I'M *NOT* BATGIRL ANYMORE.

YOU DON'T HAVE TO BE.
LOOK, *I'LL* TALK TO G.C.P.D. YOU CAN MEET ME AFTER.
THEN WHATEVER THIS IS...WE CAN WORK IT TOGETHER.
I COULD REALLY USE YOUR *HELP,* BABS.
COME ON. I'LL EVEN LET YOU SWING FIRST THIS TIME.

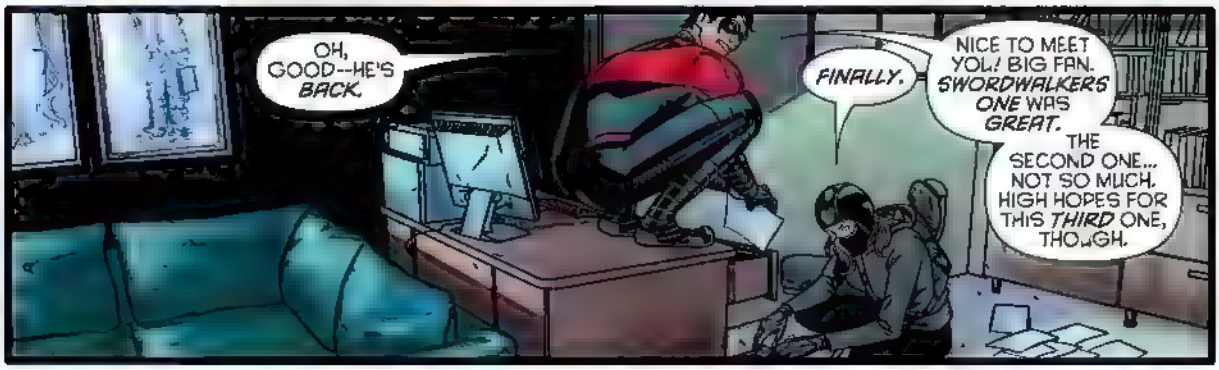
"TELL ME ABOUT HER, BULLOCK."
"AS FAR AS LEADING LADIES ARE CONCERNED..."

G.C.P.D. HEADQUARTERS.
...CINDY COOKE'S AT THE TOP.
HER LAST PICTURE OPENED TO SEVENTY MILLION ITS FIRST WEEKEND. SHE'S FILMED THREE MORE PROJECTS BACK TO BACK. THEN, TWO DAYS AGO--
"--HER PRODUCTION COMPANY BURNED TO THE GROUND.
"YESTERDAY, HER TALENT AGENCY BLEW UP.
"THREE OF HER CREATIVE EXECUTIVES--WHATEVER THAT MEANS--ARE IN THE HOSPITAL.
"THEY ALL SAID THE ARSONIST WORE A METAL SUIT. AND COULD *FLY.*"
YOU THINK SOMEBODY'S TRYING TO *KILL* CINDY.
OR AT LEAST THE PEOPLE IN HER LIFE.
THIS IS CINDY'S EX-BOYFRIEND, TED CARSON. EMPHASIS ON *"EX."* HE AND CINDY FIRST MET IN COLLEGE.
THE SAME GUY IN THE METAL SUIT TORCHED HIM EARLIER TONIGHT. POOR GUY WAS A HIGH SCHOOL TEACHER.
CINDY'S HOLED UP IN A PENTHOUSE SHE KEEPS OFF HER BOOKS.
SHE CLAIMS SHE KNOWS WHO'S BEHIND THIS WHOLE THING.
SO WHY ARE YOU TELLING ME ALL THIS, HARVEY? LAST I CHECKED, YOU WEREN'T EXACTLY THE "COOPERATIVE" TYPE.
CINDY WON'T TALK TO COPS. AS MUCH AS IT SICKENS ME...
...SHE ONLY WANTS TO TALK TO A *BAT.*
"IT'S NOTHING PERSONAL AGAINST THE POLICE."

CINDY COOKE'S PENTHOUSE
LATER.
BUT I'VE BEEN IN GOTHAM LONG ENOUGH TO KNOW IT'S THE FREAKS WHO DEAL WITH OTHER FREAKS THE BEST.
NO OFFENSE.
YEAH, SAYING "NO OFFENSE" DOESN'T ACTUALLY MAKE IT LESS OFFENSIVE.
WHO DO YOU THINK IS TRYING TO HURT YOU, CINDY?
HIS NAME'S *GARFIELD LYNNS.* HE'S A PYROTECHNICS GUY WE USED ON A FEW MOVIES.
A COUPLE WEEKS AGO, WE HAD TO FIRE HIM. HE DIDN'T TAKE IT WELL.
YOU THINK HE'D BE CAPABLE OF DOING SOMETHING LIKE THIS?
HE HAD EVERYONE ON SET CALL HIM *FIREFLY.* TED USED TO SAY--

SORRY... THIS IS ALL REALLY FRESH.
IT'S OKAY...
TED WAS A GREAT GUY. A HIGH SCHOOL TEACHER, WHO REALLY CARED ABOUT HIS KIDS. EVEN THOUGH I WAS MAKING ENOUGH MONEY TO SUPPORT US BOTH...HE WOULDN'T QUIT. COULDN'T GIVE UP ON THE KIDS.
HOW LONG WERE YOU TWO TOGETHER?
FOUR YEARS.
I ALWAYS HOPED, SOMEDAY, THINGS MIGHT WORK OUT AGAIN. THAT MAYBE THE TIMING WOULD BE BETTER FOR US.
WE USED TO LOVE TO GO BOATING, OUT OF THE WESTERN DOCKS. JUST THE TWO OF US, ON THE OPEN WATER.
SO MUCH FOR FAIRY TALE SECOND CHANCES, HUH?

CUT!
SWORDWALKERS 3: THE RECKONING
I LOVE IT! PRINT IT!
YOU SURE YOU DON'T WANNA GO AGAIN?
I SAID WE GOT IT! CHECK THE GATE AND THAT'S LUNCH!
MR. LEDDING? THERE ARE, UM, SOME PEOPLE IN YOUR TRAILER THAT--
YOU LET THEM IN MY TRAILER?
WELL...NO, THEY KIND OF JUST--
DAMMIT, WE TALKED ABOUT THIS, CRAIG! PRODUCERS ARE BANNED FROM SET!
PRODUCERS... IT'S ALWAYS GOTTA BE PRO--
...
WHAT THE HELL IS THIS?


OH, GOOD--HE'S BACK.
FINALLY.
NICE TO MEET YOU! BIG FAN. SWORDWALKERS ONE WAS GREAT.
THE SECOND ONE... NOT SO MUCH. HIGH HOPES FOR THIS THIRD ONE, THOUGH.

YOU'RE TEARING THROUGH MY STUFF FOR AUTOGRAPHS?! ARE YOU KIDDING ME?!
UH, NO. WE'RE TEARING THROUGH YOUR STUFF 'CAUSE YOU'RE THE GUY WHO BROUGHT HIS GOOD FRIEND GARFIELD LYNNS FROM COMMERCIALS TO MOVIES. LIKE THIS ONE.
THAT IS, UNTIL HE STOPPED SHOWING UP A FEW DAYS BACK.

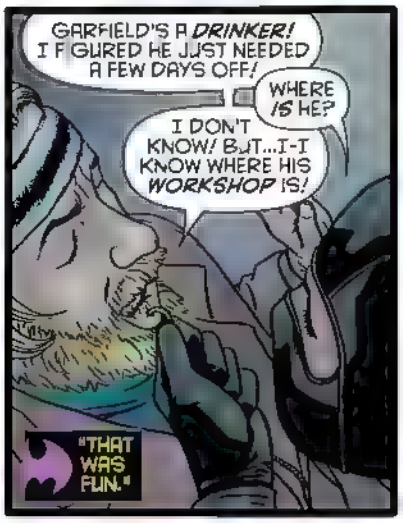
SEEMS FISHY TO ME.
I KNOW, RIGHT?

YOU'VE GOT SOME STONES COMING ON MY SET AND ACCUSING ME OF ANYTHING. WAIT'LL THE PRODUCERS HEAR ABOUT--

THUNK

TELL US WHAT WE WANT OR I BREAK YOUR FACE.
WHAT--!
NO SPEECHES. NO VEILED THREATS.
YOU'VE GOT FIVE SECONDS OR I START ON YOUR NOSE, I SWEAR TO GOD.

HEY, DON'T LOOK AT ME. SHE'S THE GOOD COP.


GARFIELD'S A DRINKER! I FIGURED HE JUST NEEDED A FEW DAYS OFF!
WHERE IS HE?
I DON'T KNOW! BUT...I-I KNOW WHERE HIS WORKSHOP IS!
"THAT WAS FUN."

GARFIELD LYNN'S LOFT.
LATER
THAT'S ONE WAY OF PUTTING IT.
WELL, YOU PROBABLY MAKE A BETTER "GOOD COP" THAN ME...BUT I GUESS THAT WAS ALWAYS THE PROBLEM, HUH?
WHY DON'T WE JUST GO FOR IT?
WHAT?
LOOK, WE DO THIS "WILL THEY OR WON'T THEY?" DANCE EVERY TIME WE'RE TOGETHER.
AND EVERY TIME, THERE'S A REASON NOT TO. *EVERY* TIME.
AND NOW COULDN'T BE *WORSE.*
HEY, I JUST SPENT WEEKS TAKING DOWN THE GUY THAT *KILLED* MY PARENTS.
ARE YOU TRYING TO TURN THIS INTO A CONTEST?
NO, I'M JUST... POINTING OUT WHAT THE PROBLEM *REALLY* IS.

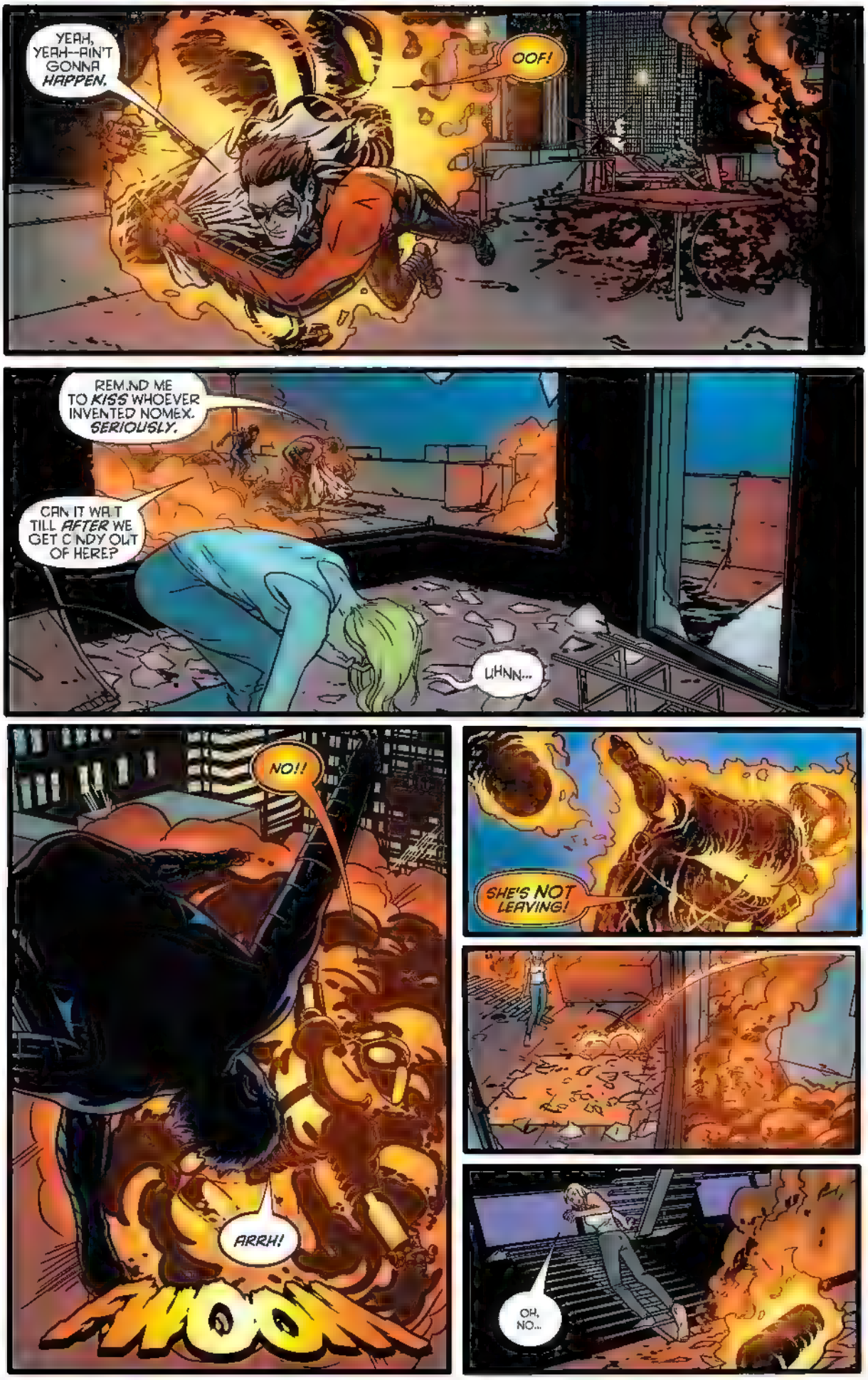
MAYBE WE NEED TO ACCEPT THAT THE TIMING IS ALWAYS GOING TO SUCK. MAYBE WE NEED TO *MAKE* THINGS WORK.
I DON'T WANT TO END UP LIKE TED AND CINDY. I DON'T WANT *REGRETS.*
WHAT ARE YOU ASKING?
MOVE TO CHICAGO WITH ME. START *OVER. TOGETHER.*
I'M SORRY, I SHOULDN'T HAVE SAID THAT.
DICK...
IT WAS STUPID OF ME. YOUR BOYFRIEND'S IN A COMA AND HERE I JUST ASKED YOU TO--
HEY...
~~CC Pictures~~
~~U.A.A. Agency~~
~~Garfield Lynns~~
Willowbrook Charity Dinner

WILLOWBROOK CHARITY DINNER. LATER
HOUSE LOOKS CLEAN INSIDE. THERMAL IMAGES SAY NEGATIVE ON THE EXPLOSIVES, TOO.
IF LYNNS IS GOING TO HIT THIS PLACE, WE'LL BE READY FOR H M. I'VE GOT EVERY SWAT MEMBER AND SNIPER I COULD SNAG.
GOOD.
STILL NOT SURE HOW IT CONNECTS TO CINDY, THOUGH. FROM THE LOOKS OF IT, SHE AIN'T ON ANY GUEST LISTS.
HM.
SO WHAT'S THE DEAL? YOUR FRIEND AVOIDIN' US OR SOMETHIN'?
YEAH... SOMETHING LIKE THAT.
SWAT

A SHORT TIME LATER...
THREE TARGETS HE ALREADY HIT CROSSED OFF, AND THE NAME OF THE FOURTH PERFECTLY SPELLED OUT.
WHO DOES THAT?
I DON'T KNOW. SOMEBODY WHO'S SEEN TOO MANY MOVIES? OR WORKS IN THEM.
EXCEPT CINDY'S NOT CONNECTED TO THE DINNER.
MAYBE THAT'S THE POINT.
WHERE ARE YOU GOING?!
EVERY COP BULLOCK COULD GRAB IS HERE! WHICH MEANS--

"--THEY'RE NOT WITH CINDY!"
STAY AWAY FROM ME!
THAT'S HOW YOU WANT TO PLAY IT?
SUIT YOURSELF!
AHH!
HEY! SHE SAID--
TNK
--STAY AWAY!
GUH!

MAN, DID YOU TAKE THE NICKNAME THING SERIOUSLY.
GHN!
I'LL STAY ON FIREBUG-- GRAB CINDY?
WAY AHEAD OF YOU!
IT'S FIREFLY.
WHOA!
AND NO ONE GETS HER EXCEPT M--

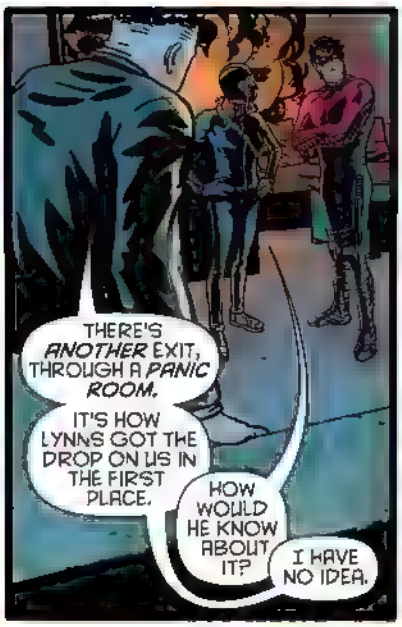

YEAH, YEAH--AIN'T GONNA HAPPEN.
OOF!
REMIND ME TO KISS WHOEVER INVENTED NOMEX. SERIOUSLY.
CAN IT WAIT TILL AFTER WE GET CINDY OUT OF HERE?
UHNN...
NO!!
ARRH!
WOOF
SHE'S NOT LEAVING!
OH, NO...

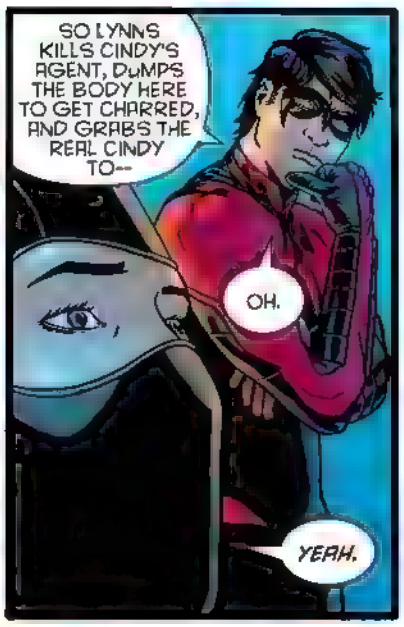
KABOOM
CINDY!
HOLD ON!
NIGHTWING!

ARE YOU OKAY?!
-KOFF- YEAH -KOFF- -KOFF- I'M GREAT.
BUT SHE'S -KOFF- ALREADY DEAD.
AND NOT CINDY COOKE.
WHAT?
AW, GEEZ...
THEN WHO IS SHE?
AMY STEVENS. CINDY'S AGENT.

IT...DOESN'T MAKE ANY SENSE THOUGH. AMY WASN'T *HERE* TONIGHT.
AND ALL CINDY'S PEOPLE GOT *OUT* OF GOTHAM.
SHE WAS INSIDE THE PENTHOUSE ROOM WHERE FIREFLY TOSSED THE GRENADE. SHE WAS THE ONLY ONE THERE.
LYNNS, OR FIREFLY, OR WHATEVER WE'RE CALLING HIM...MUST HAVE MADE A SWITCH? CINDY FOR AMY'S BODY?
OKAY, BUT *WHY?*

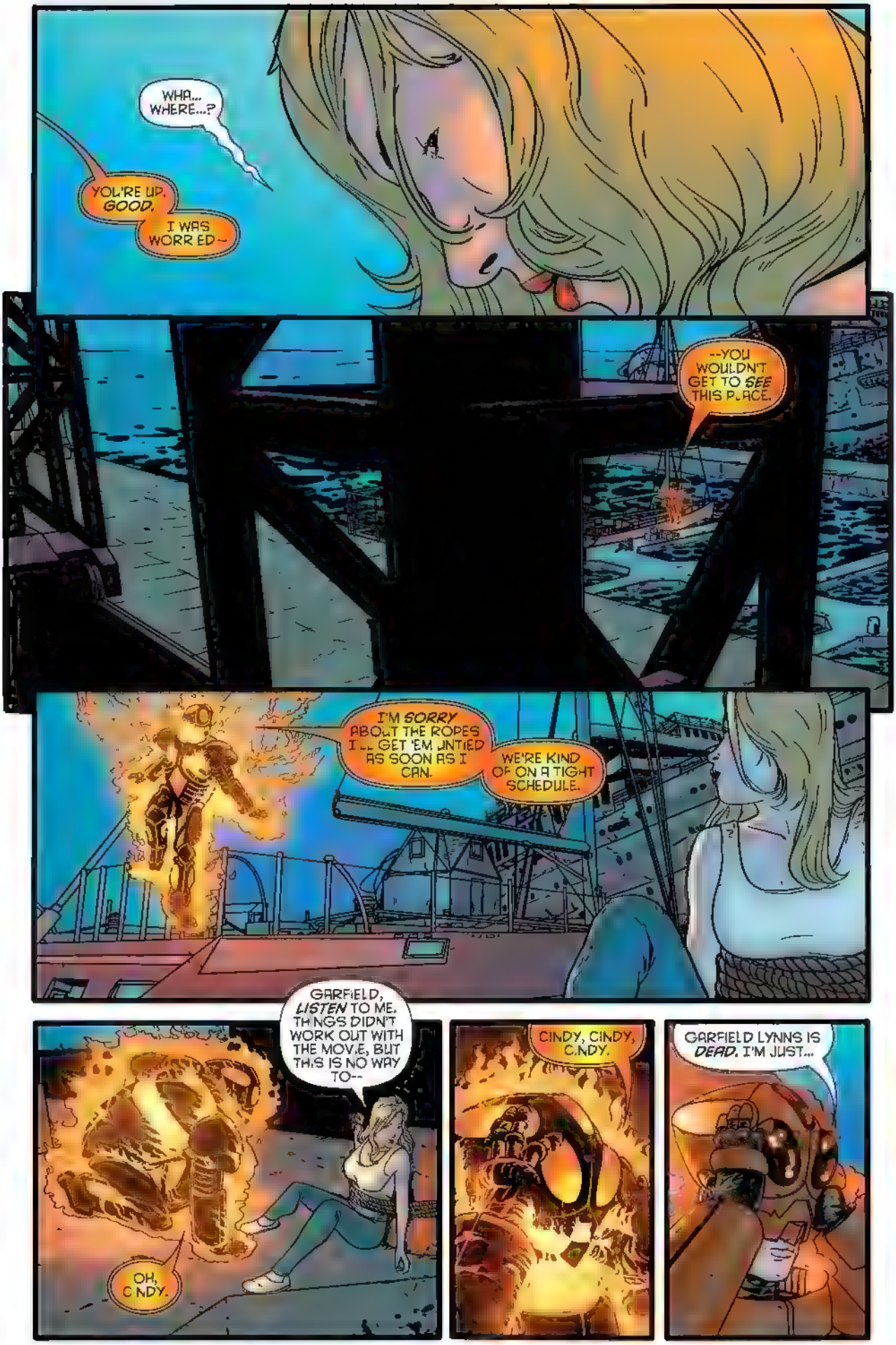
IF YOU HADN'T DIVED INTO THE PENTHOUSE WHEN YOU DID, WE'D BE LOOKING AT A CHARRED MESS.
WHICH IS *REALLY* HARD TO IDENTIFY.
SO WHAT HAPPENED TO CINDY?

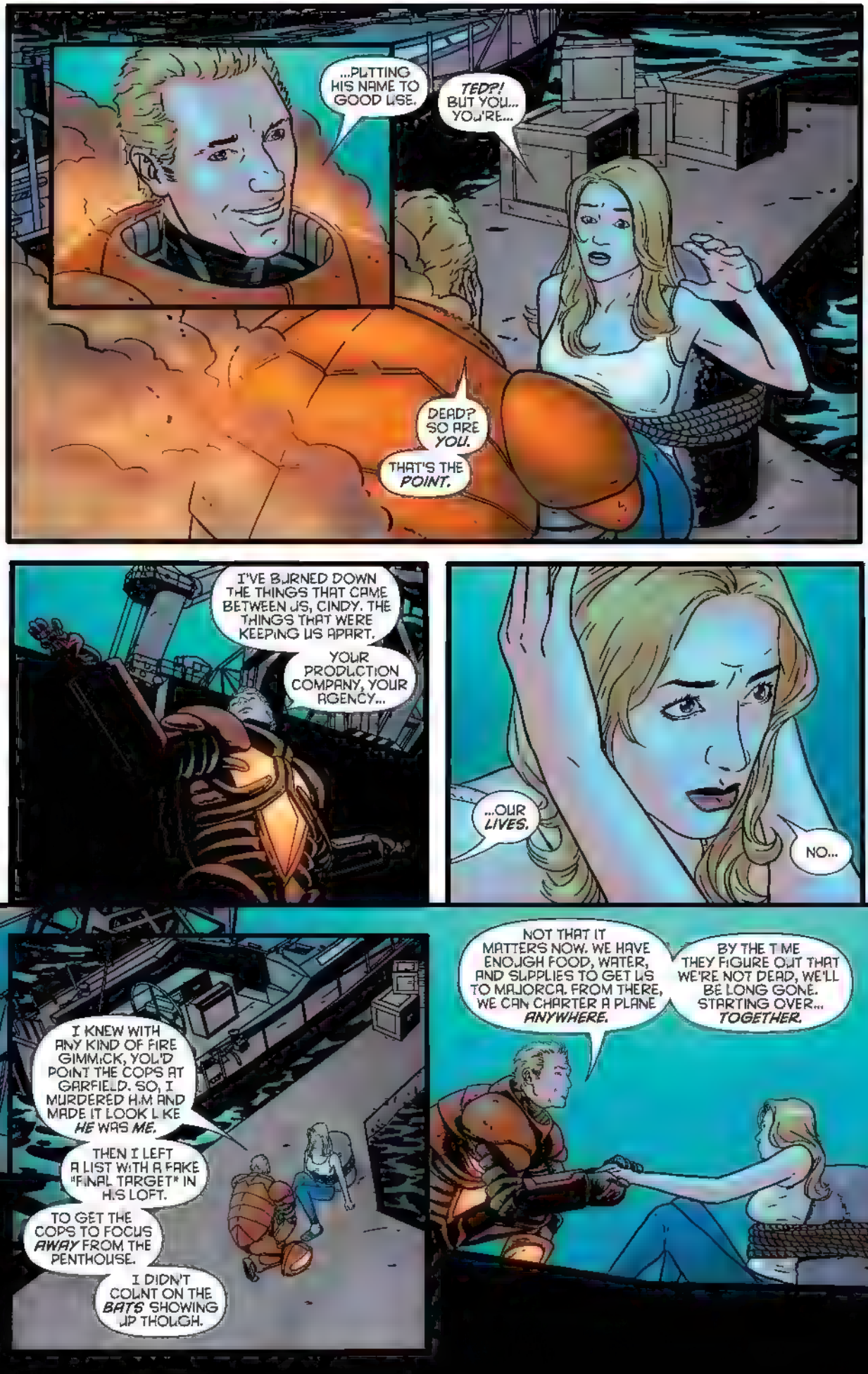

THERE'S *ANOTHER* EXIT, THROUGH A *PANIC ROOM.*
IT'S HOW LYNNS GOT THE DROP ON US IN THE FIRST PLACE.
HOW WOULD HE KNOW ABOUT IT?
I HAVE NO IDEA.

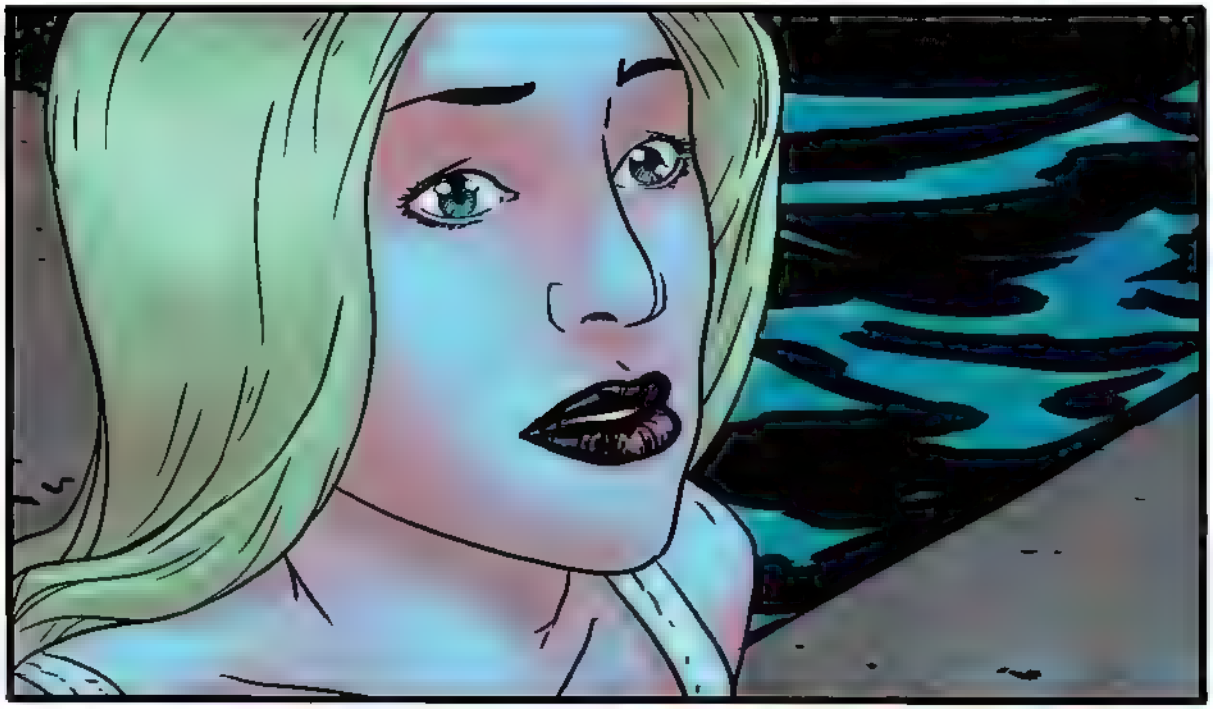

SO LYNNS KILLS CINDY'S AGENT, DUMPS THE BODY HERE TO GET CHARRED, AND GRABS THE REAL CINDY TO--
OH.
YEAH.

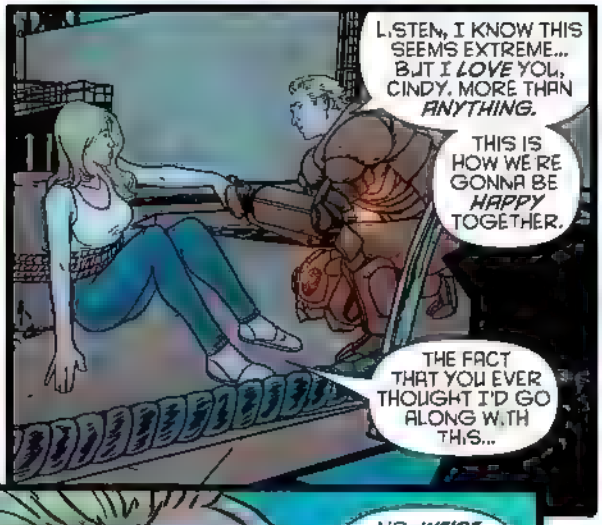
YOU GOT IT TOO?
IT MAKES SENSE.
UH, WHAT MAKES SENSE?

WHO WE'RE *REALLY* DEALING WITH.


WHA... WHERE...?
YOU'RE UP. GOOD.
I WAS WORR ED~
--YOU WOULDN'T GET TO SEE THIS PLACE.
I'M SORRY ABOUT THE ROPES I'LL GET 'EM UNTIED AS SOON AS I CAN.
WE'RE KIND OF ON A TIGHT SCHEDULE.
GARFIELD, LISTEN TO ME. THINGS DIDN'T WORK OUT WITH THE MOVIE, BUT THIS IS NO WAY TO--
OH, CINDY.
CINDY, CINDY, CINDY.
GARFIELD LYNNS IS DEAD. I'M JUST...

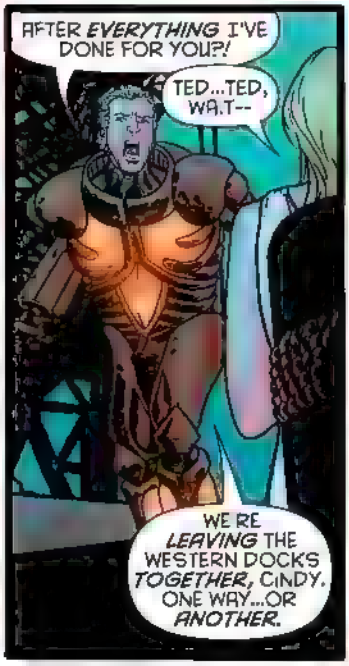

...PUTTING HIS NAME TO GOOD USE.
TED?! BUT YOU... YOU'RE...
DEAD? SO ARE YOU.
THAT'S THE POINT.
I'VE BURNED DOWN THE THINGS THAT CAME BETWEEN US, CINDY. THE THINGS THAT WERE KEEPING US APART.
YOUR PRODUCTION COMPANY, YOUR AGENCY...
...OUR LIVES.
NO...
I KNEW WITH ANY KIND OF FIRE GIMMICK, YOU'D POINT THE COPS AT GARFIELD. SO, I MURDERED HIM AND MADE IT LOOK LIKE HE WAS ME.
THEN I LEFT A LIST WITH A FAKE "FINAL TARGET" IN HIS LOFT.
TO GET THE COPS TO FOCUS AWAY FROM THE PENTHOUSE.
I DIDN'T COUNT ON THE BATS SHOWING UP THOUGH.
NOT THAT IT MATTERS NOW. WE HAVE ENOUGH FOOD, WATER, AND SUPPLIES TO GET US TO MAJORCA. FROM THERE, WE CAN CHARTER A PLANE ANYWHERE.
BY THE TIME THEY FIGURE OUT THAT WE'RE NOT DEAD, WE'LL BE LONG GONE. STARTING OVER... TOGETHER.




LISTEN, I KNOW THIS SEEMS EXTREME... BUT I *LOVE* YOU, CINDY. MORE THAN *ANYTHING.*
THIS IS HOW WE'RE GONNA BE *HAPPY* TOGETHER.
THE FACT THAT YOU EVER THOUGHT I'D GO ALONG WITH THIS...

...IS EXACTLY WHY WE'RE *NOT* TOGETHER, TED.

NO, *WE'RE* NOT TOGETHER BECAUSE YOU'RE AN UNGRATEFUL *BRAT!*


AFTER *EVERYTHING* I'VE DONE FOR YOU?!
TED...TED, WA.T--
WE'RE *LEAVING* THE WESTERN DOCKS *TOGETHER,* CINDY. ONE WAY...OR *ANOTHER.*

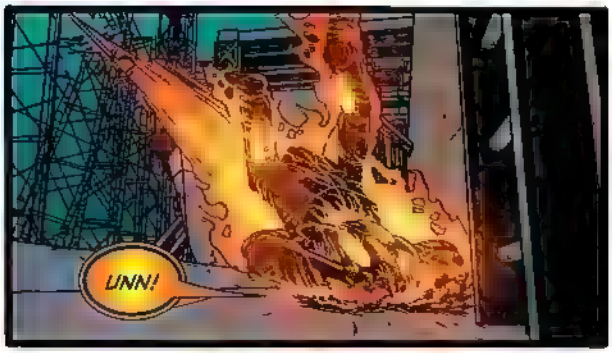
SEE? I *TOLD* YOU THIS WAS THE RIGHT SPOT.

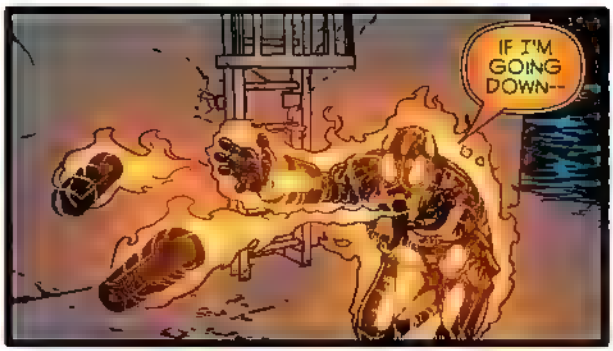
TED'S A SENTIMENTAL AT HEART.
KIDNAPPING ASIDE.
FWWT
THUNK
KIDNAPPING?! I LOVE HER!
SURE YOU DO, TED.
SHNK
YOU ALWAYS RESTRAIN THE ONES YOU LOVE.
FWWT
WHA--
--WHOA--!
THAT'S IT.

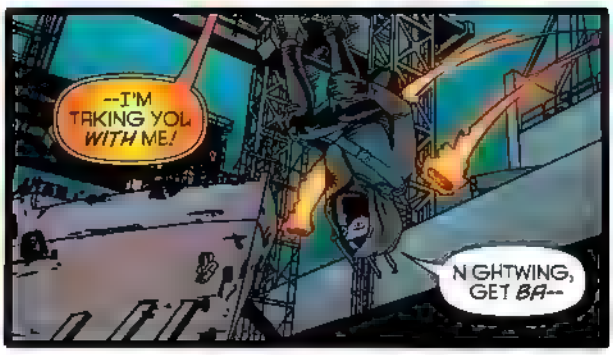
COME ON!
YOU..
...YOU DIE FIRST!
I THOUGHT YOU'D NEVER ASK.
POOM
SHOOOM
OOP!
UHN!

COME ON.. COME ON...

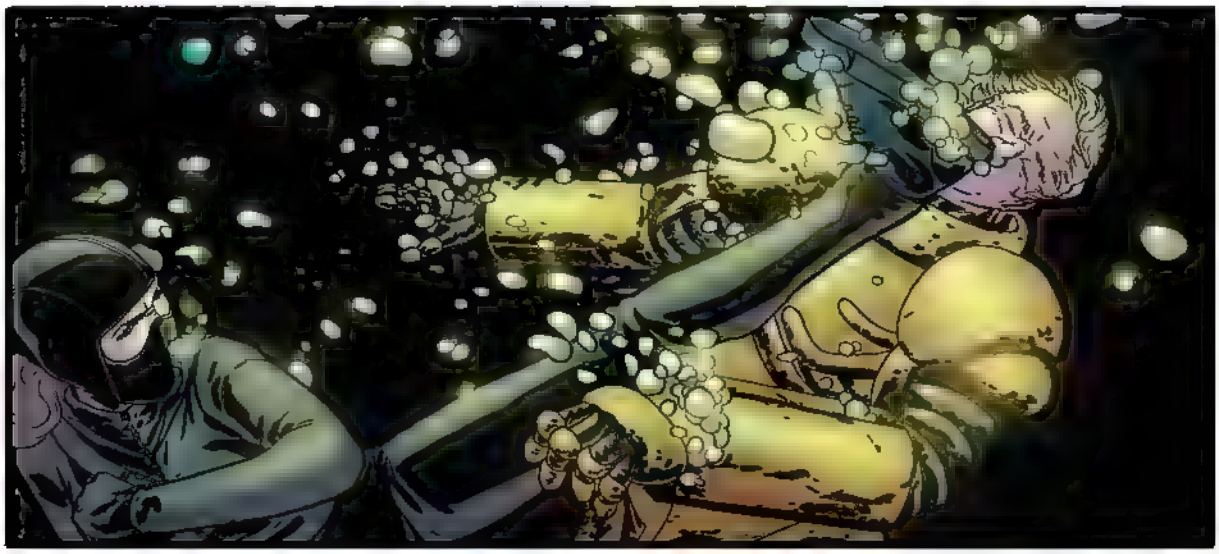
SORRY-- CUT THAT A BIT CLOSE.
GH!


UNN!

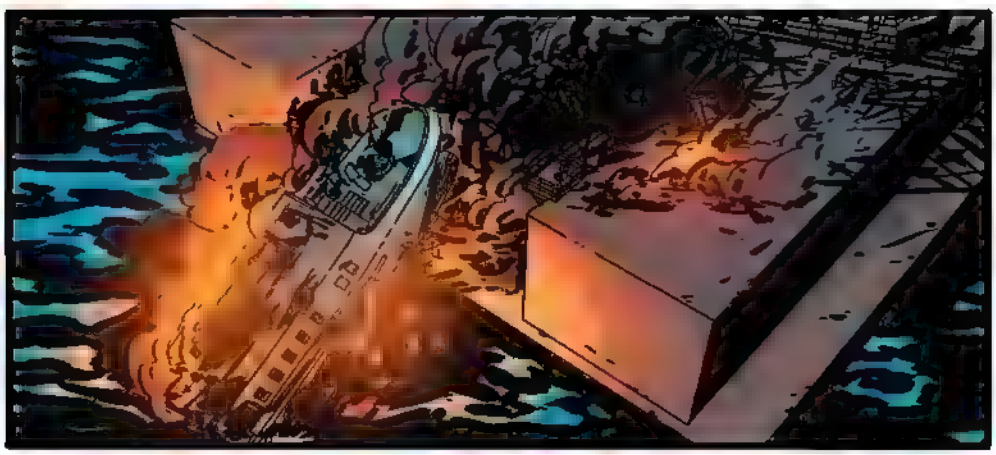

IF I'M GOING DOWN--


--I'M TAKING YOU WITH ME!
NIGHTWING, GET BA--

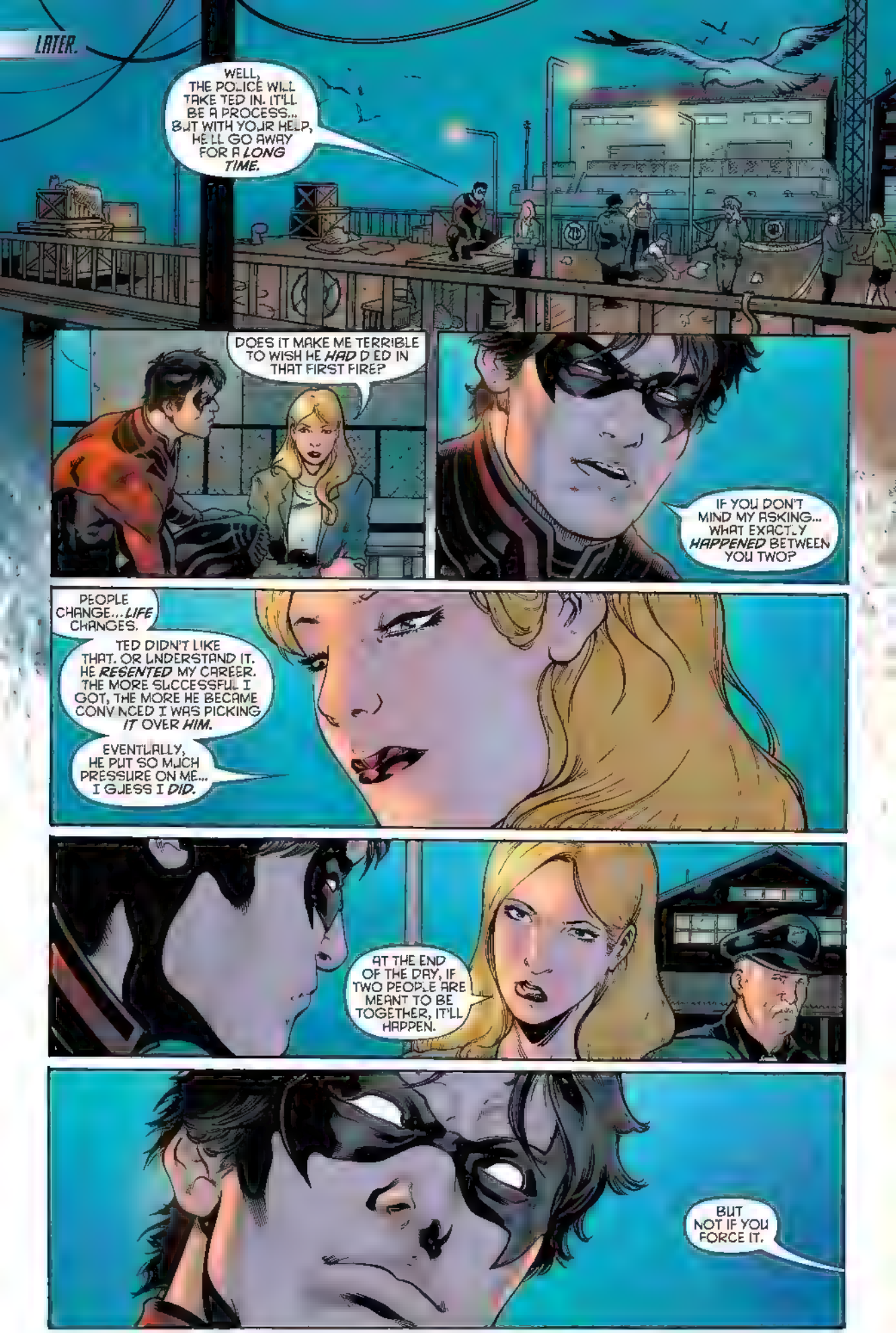
BOOM
BOOM
RRRUUUMMMBLLLL
SHHHRRREEEE
UGH!



-PANT- I TH NK -PANT- THAT SETTLES IT.
SETTLES -KOFF- WHAT?
WE BOTH -KOFF- MAKE TERRIBLE "GOOD COPS."



"SO WHAT HAPPENS NOW?"


LATER.
WELL, THE POLICE WILL TAKE TED IN. IT'LL BE A PROCESS... BUT WITH YOUR HELP, HE'LL GO AWAY FOR A *LONG TIME.*
DOES IT MAKE ME TERRIBLE TO WISH HE *HAD* D ED IN THAT FIRST FIRE?
IF YOU DON'T MIND MY ASKING... WHAT EXACTLY *HAPPENED* BETWEEN YOU TWO?
PEOPLE CHANGE... *LIFE* CHANGES.
TED DIDN'T LIKE THAT. OR UNDERSTAND IT. HE *RESENTED* MY CAREER. THE MORE SUCCESSFUL I GOT, THE MORE HE BECAME CONVINCED I WAS PICKING *IT* OVER *HIM.*
EVENTUALLY, HE PUT SO MUCH PRESSURE ON ME... I GUESS I *DID.*
AT THE END OF THE DAY, IF TWO PEOPLE ARE MEANT TO BE TOGETHER, IT'LL HAPPEN.
BUT NOT IF YOU FORCE IT.

HOW'S CINDY HOLDING UP?
ALL THINGS CONSIDERED, SHE SEEMS PRETTY GOOD.
GOOD.
LISTEN, BABS, ABOUT WHAT I SAID BEFORE...
YOU WERE RIGHT.
WHAT?
I MEAN, IS THE TIMING COMPLETELY WRONG? ARE THINGS MORE INSANE THAN THEY'VE EVER BEEN?
YES. AND THEY'RE PROBABLY GOING TO STAY THAT WAY.

BUT I'VE CARED ABOUT YOU FOR AS LONG AS I'VE KNOWN YOU, DICK. AND I'M *TIRED* OF PUSHING US ASIDE.
I DON'T...I DON'T KNOW WHAT'S GOING TO HAPPEN TO ROCKY. AND THE THOUGHT OF JUST *LEAVING*, AT LEAST RIGHT *NOW*...I DON'T THINK I COULD DO IT.
BUT MAYBE...
...MAYBE WE COULD FIGURE SOMETHING OUT?
BARBARA...
I GOTTA GET BACK FOR THE NIGHT...BUT WHY DON'T I COME OVER IN THE MORNING AND WE CAN TALK ABOUT THINGS? ABOUT *US*?
I'M...NOT REALLY SURE WHAT TO SAY...
TOMORROW THEN?
YEAH... TOMORROW...
SEE YOU IN THE MORNING, FORMER BOY WONDER.

THE NEXT DAY...
KNOK
KNOK
DICK?

DEET
DEET

HEY... YOU'RE UP EARLY...
SO ARE YOU.

I'M AT YOUR PLACE.

I...WAS GOING TO CALL IN A LITTLE BIT, ONCE I KNEW YOU WERE UP.
SOME THINGS CAME UP LAST NIGHT.
I NEED TO GET BACK WAY SOONER THAN I *THOUGHT.*
DICK... IT'S OKAY.
I CAN'T LEAVE...YOU CAN'T STAY. I THINK WE *BOTH* KNOW HOW THIS CONVERSATION WAS GOING TO GO. AND THEN WHAT?
YEAH.
FOR WHAT IT'S WORTH, I *DO* REALLY CARE ABOUT YOU, BABS. I ALWAYS HAVE.
I KNOW. TAKE CARE OF YOURSELF, DICK.
YOU TOO.
BEEP
"NOT A BAD START, RIGHT?"

I MEAN, THIS HAS GOTTA BE A SOLID EIGHT. AT LEAST.
YOU RATE ALL YOUR FIRST DATES?
MAYBE.
WELL, DINNER WAS NICE. BUT AN EIGHT IS REACHING.
I'LL GO SEVEN AND A HALF, TOPS.
UGH!
WHERE I COME FROM, THAT'S CAUSE FOR CELEBRATION.
IS THAT A CAMERA?
SEVEN AND A HALF? COME ON-- THAT'S LIKE, FUTURE RELATIONSHIP NUMBERS. WE'RE GONNA WANT TO REMEMBER THIS.
THAT'S...PRETTY CUTE OF YOU.
REALLY?
YEAH.
IT'S ALMOST WORTH AN EIGHT.
KLIK
[NOT] THE END.

NAHGA